

# Make(r) Space, Making Space: A Media Ecology in Two Parts: Intro

Melissa Rogers

[View the Maker Space Article \(https://storify.com/MelissaRogers17/csa2014-makerspace-a-media-ecology\)](https://storify.com/MelissaRogers17/csa2014-makerspace-a-media-ecology)

## Abstract:

The pop-up maker space hosted by the Media Interventions working group of the Cultural Studies Association at the 2014 annual meeting, “Ecologies: Relations of Culture, Matter, and Power,” is a collaborative intervention into the typical structure of academic conferences in the interdisciplinary humanities and social sciences, whose genres and formats tend to privilege established scholars, disciplinary paradigms, the new, and above all a mindset in which the resources attached to “professionalization” are governed by scarcity. Held concurrently with the main conference schedule at the University of Utah’s historic Pierre Lassonde House, the maker space showcases the work of artists, activists, media practitioners, performers, researchers, and amateur “makers,” inviting conference attendees to engage the material not merely as spectators but as active participants in the collective meanings of the event. In doing so, it quite literally *makes space* for multimodal methods of knowledge production that decenter the individual and scramble the dominant temporalities of academic labor. This two-part essay describes the maker space as media ecology in the process of unfolding across multiple time frames (and time zones) and through unevenly distributed agencies as well as affective states. The first part documents the process of *making a space for making*, while the second attempts to partially capture and re-present the event itself through digital photography, video clips, sound snippets, links, maps, and other media ancillary to the maker space. In reading, watching, listening, touching, clicking, and otherwise attending to what we are making, you become integrated into the circuitry of our affections: the queer collection of things that comprise media ecologies.

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# Part I. Make(r) Space: Collaborations and Collections

Melissa Rogers

Who are makers, and what are their spaces? What counts as making, to whom, and how might these contested definitions of making be productively juxtaposed with the scholarly approaches on display at the conferences of professional associations? These are the questions with which I was confronted when Jamie Skye Bianco, chair of the Media Interventions working group of the Cultural Studies Association, contacted me about the opportunity to co-organize a pop-up maker space at the 2014 annual meeting, whose theme, “Ecologies: Relations of Culture, Matter, and Power,” seemed to lend itself particularly well to queer and feminist reconceptualizations of what constitutes “culture,” “matter,” and “power,” and of what “relations” between these terms might consist. Indeed, the queer inflections of “relations” stand out to me in thinking about the ongoing process of the maker space’s assembling. What relationships and, more importantly, modes of relating could the maker space foster? And how would academics, the majority of whom may not identify primarily as makers, *relate* to the body of work on display in the space, which does not inhabit the familiar shapes of panel presentations, roundtables, or seminars? To rephrase a question repeatedly raised in the workshops on cultural production and the Media Interventions sessions at the 2013 meeting of the CSA, “Beyond Disciplinarity: Interventions in Cultural Studies and the Arts,” how might interdisciplinary scholars articulate responses to critical-creative work that does not present itself in the form of critique?

The following is my attempt to open up some of the questions raised in the making of this year’s iteration of Media Interventions, and to reflect *in media res* on the experimental and tactical praxis of getting things done within institutional constraints. As of this writing, the maker space has yet to happen or is still happening; I therefore write about the event in the present, future, and conditional tenses, cobbling together what will be the space’s pastpresents: interweavings, layerings, and relays across time.<sup>1</sup> Like many do-it-yourself (DIY) cultural producers, I find myself shifting between the roles of archivist, organizer, bricoleur, and participant observer, simultaneously working out the logistics of the maker space in real time, while also optimistically anticipating its afterlives and the many

potential worlds that it conjures. Some of these worlds will be documented and mediated in the second part of this piece, which will serve as a more extensive yet still partial archive of the maker space as media ecology, a multimodal collection of artifacts and fragments that is collaboratively curated. In the spirit of the Media Interventions working group, which highlights practitioner perspectives on prefigurative media politics,<sup>2</sup> I offer the process of *making space* as one that is as eminently practical as it is improvisatory, as speculative as it is theoretical, and as material as it is imaginary. I argue that the pop-up maker space is prototypical of a set of emergent, queer feminist new materialist practices and projects. Such projects might be versions of what Katie King has called boundary object-oriented feminism, or what Jamie Skye Bianco has called #Q3C: queer creative critical compositionist method.<sup>3</sup> Taken together, these queer feminist methods are ways of worlding that gather together things, bodies, and affects in accumulations of complex agencies, a *making* that is seriously playful and affectionately, if always improperly, practiced.

The idea for the maker space grew out of conversations around a set of interrelated panels, performances, workshops, and seminars at the 2013 conference which stressed theoretical and practical approaches to making and doing in the form of performance, code, zines, and art/activist digital media production, including music, video, and online platforms. I experienced the four days in Chicago as a tour de force, as invigorating as it was exhausting. My first visit to the CSA as a new member and as a participant in one of two Media Interventions panels, I was struck by the palpable urgency with which those at the conference were attempting to create more sustaining and, hopefully, more sustainable forms of knowledge production than the dominant ones circulating in the humanities, many of whose disciplines are caught up in paranoid discourse about their own demise while also experiencing the real effects of shrinking funds. The multimodal experiments on display were accompanied by discussions of disciplinary legibility and the uneven value of different kinds of academic labor in the neoliberal restructurings of the university, discussions to which the precarity of contingent faculty, staff, and graduate student life were not incidental. These conversations were both frustrated and hopeful, and in the months after the conference they extended across social media as well as off it, dispersed in a network with loosely grouped nodes: New York, Pittsburgh, Washington, D.C., Chicago, Salt Lake City, and San Diego, among others.

Having volunteered at the *Lateral* general interest meeting at CSA 2013, in the fall of that year I helped peer review some pieces for the “Queer the Noise” thread with fellow doctoral students Christina Nadler and Megan Turner, and in January of 2014 Jamie Skye Bianco reached out to me with the invitation to co-organize the maker space and help assemble the “Ecologies” thread, which would archive and remediate the work of the participants in this year’s Media Interventions. So began a process that would take almost six months from start to finish, drawing together a group of collaborators whose affiliations with each other register differing degrees of intimacy and familiarity, and whose positions relative to

academic, art, and activist worlds are various (and variable). Over the course of that time the participants, Jamie, and I coordinated via dozens of email threads, multiple video chats, phone calls, Google docs, and virtual calendars, in addition to working out details remotely with members of the conference organizing committee, the host committee at the University of Utah, staff at both the University of Utah and our home institutions, and a number of third (or fourth or fifth) parties who would help us ship large quantities of technology and materials as well as rent, borrow, and move necessary equipment. The result will be truly collaborative in the sense that tremendous, if necessarily uneven, forms of labor have converged in articulating or producing space as well as time, not to mention the material artifacts that will populate the space.<sup>4</sup> Each of the participants will formally present some version of their work at one of two scheduled Media Interventions panels, and will be included in a standing exhibit in the maker space for part of the conference while also contributing to other loosely scheduled activities. In addition to the participants slated for the Media Interventions panel, I put out a general call to the CSA membership inviting participation, and also directly targeted artists, academics, and practitioners in my circle of friends as well as those recommended by friends, acquaintances, and colleagues. The responses, when I received them, were generally enthusiastic, but most of those I invited were unable to attend due to lack of funds, impending graduation, or other circumstances that made transporting artwork and people long distances unfeasible.

Running alongside of or, according to the University of Utah's campus map, directly across from the main conference site and concurrent with its schedule, we hoped the maker space could provide a parallel mode of engagement with the topics of the annual meeting, amplifying aspects of the conference theme yet offering an alternative set of conversations and goings-on. Slated to take place in the University's Pierre Lassonde Entrepreneur Center, a Civil War-era home with two porches, three small rooms, a kitchen, and a garden, the maker space would shift conference attendees into another *place* altogether. The standing exhibit of participants' work would invite viewers to slow down and take in the material at an entirely different pace than that of the rest of the conference, whose back-to-back panels, plenaries, receptions, and business meetings will leave many of us tired, cranky, and socially and mentally overstimulated on top of being stressed out from lack of regular exercise, departure from normal eating habits, jet lag, and a generalized sense of being broke from having spent too much money to be able stay the duration of the proceedings.<sup>5</sup>

Additionally, workshops, performances, and informal and spontaneous acts of DIY "making" in this oddly domestic professional space would encourage attendees to use as many senses and as many parts of the brain as possible, to dialog with others more than they might in a question and answer session or in fleeting chances to "network" between panels, and most importantly, to *have fun*. We are, of course, hoping for a slightly different kind of fun than the sometimes perverse pleasures of critique or the thrill of listening to a famous scholar deliver a beautiful and devastating keynote. It is a kind of fun that cannot be engineered or

produced through “gamification,” a fun that is uneasily recuperated into the logics of “creative industries,” in spite of attempts to do so. Of course, we always risk complicity; any space that claims to be a maker space will run such a risk in light of the corporate branding of The Maker Movement, which promises to churn out entrepreneurs and founders of start-ups with costly events and technology that is always already “innovative,” whatever its applications or production processes. In this sense it is a fitting irony that the locale for the maker space is named after a millionaire alumnus whose success has generated hefty investments for the University of Utah in the form of the Lassonde Institute for young entrepreneurs. A Civil War house situated squarely on the frontier, bursting with entrepreneurial futures and military pasts—how to occupy such a domicile masquerading as museum with queers and feminists, crafters and geeks? How to *make space* in such a place? The negotiations among these pastpresents and possible futures are complicated to say the least, and by no means finished or even able to be finished, remaining productively open and *in the making*.

Because the event has yet to happen, I will not make any claims to capture the meanings that will no doubt spring up amongst the work on display, nor will I attempt to predict exactly what forms making will take in the space, although I would venture to guess that they will range from the low-tech to the high-tech and include knitting, crochet, sound walks, musical experimentation, on-the-spot short video production, Lego art, zine-making, coding, circuit bending, dance, yoga, and, in the best-case scenario, the making of friends both temporary and permanent. Such meanings and makings are provisional, dependent upon those present in the space as well as the materials at hand. In this sense, *the space is what we make it* and *what is made of it* before, during, and after the fact. Queerly, it has a life or lives of its own, imbricated with the lives of the people, things, and technologies that bring it into being and that continue to attend to it after the space itself has been disassembled, its component parts redistributed.

Make with us.

View Part II. Making Space: Media Ecologies

1 My mentor Katie King describes pastpresents in her online essay “Pastpresents: Playing Cat’s Cradle with Donna Haraway” as “a species of naturecultures” that demonstrate “how the past and the present continually converge, collapse and co-invent each other” (<http://playingcatscradle.blogspot.com/2010/10/katie-king-womens-studies-university-of.html> (<http://playingcatscradle.blogspot.com/2010/10/katie-king-womens-studies-university-of.html>)). For King, pastpresents are the knotting together of multiple worlds and stories, a disorganizing or a reorienting of space and time that is as sensory as a game of cat’s cradle, both uncomfortable and fun.

2 Media Interventions Division, Cultural Studies Association

(<http://www.culturalstudiesassociation.org/content.asp?contentid=38>

(<http://www.culturalstudiesassociation.org/content.asp?contentid=38>)).

3 In “Toward a Feminist Boundary Object-Oriented Ontology,” King offers boundary object-oriented feminism or feminist boundary object-oriented ontology as a queer method for working across contexts and disciplinary knowledges from the inside. At the center of such a practice are boundary objects: “workaround things, concepts, processes, even routines that permit coordination, sometimes collaboration, without consensus (non-conscious or conscious)” (<http://fembooo.blogspot.com/> (<http://fembooo.blogspot.com/>)). Boundary objects help us notice the affective investments we have in the making of the edges of our worlds, at the same time enabling us to do the work of translation that is so crucial to transdisciplinary work. Using a slightly different approach that resonates with King’s attention to affect’s role in the making of knowledges, in “Queer Urban Composites: Any City or ‘Bellona’ (After Samuel Delany),” Bianco posits queer creative critical compositionism, a method she shorthanded as #Q3C at the 2013 CSA meeting, as a way for thinking about the affective modulations and transmediations of queer experiments in digital and analog modes: “There is no outside, no slow, clear space of objectivity from which our critical discoveries may reveal a sustaining and sustainable truth. We are captured inside the procedurality of cross-mediation, queerly practicing, consciously or not, a digi-logics of affective analysis—the motions of making, of what I call *queer creative critical compositionism*” (<http://adanewmedia.org/2013/11/issue3-bianco/> (<http://adanewmedia.org/2013/11/issue3-bianco/>)).

4 Here, romanticizing collaboration (to borrow from one of the seminar titles at the 2014 conference) is not really possible, nor is it desirable. I’m arguing that people don’t need to see each other or even consistently interact for collaboration to happen. Most of the time collaboration is about who (and what) shows up at different moments, and what is available for working with. Collaborators may think they agree, may vehemently disagree, or not even know an agreement is at stake, but they “get along” in that they *make things happen*, sometimes without knowing each other but sometimes at a depth of intimacy that is not consciously available to them.

5 Thankfully the discourse around how to make conferences, academic and otherwise, “safe” spaces that do not negatively impact participants’ mental, emotional, and physical wellbeing is becoming more sophisticated. Many conferences are implementing safer spaces policies or agreements, making provisions for neurodiversity and ranges of ability, and building in what we could call pressure valves for what are usually politically and intellectually fraught events. Such provisions might include designated quiet areas or areas for stretching and yoga, reminders about available exercise facilities, repeated invitations on the part of presenters to appropriate or rearrange conference spaces however members of the audience may

need to, the printing of presentation scripts and handouts in larger fonts, the inclusion of verbal descriptions of images, the use of sign language interpreters, the availability of gender neutral and family restrooms, reminders not to use perfume or other scented products, the appointment of volunteers to help those requiring assistance, and scheduling events in buildings with elevators, ramps, automatic doors, wide aisles, and flexible seating arrangements. Additionally, travel grants, small fellowships or stipends, and rideshares attempt to alleviate the financial strain of attending conferences, however meal plans and established networks of hosting and transportation arrangements could be more available.

## Part II. Making Space: Media Ecologies

Melissa Rogers

At the time of this writing, the maker space at CSA 2014 has long since been disassembled, its parts stuffed into an old army duffel sporting new duct tape patches from its hard journey to Utah—a bursting sack full of odds and ends that got stuck in the airport in Denver on the return home before arriving in Washington, D.C., a day behind me. According to the scale at the baggage check, the duffel weighed 35 lbs., hefty enough that bystanders who saw me lugging it through Salt Lake City casually asked me if I was running away from home.

In some senses, the maker space in Lassonde House was a kind of home for those of us at the CSA who were seeking an elusive *something else* from our conference experience: meaningful conversation about our work around a table rather than on one side of it; forms of critique as playful and generous as they are rigorous and toothy; an immersive, sensory, even erotic way to practice intellectual life that could encompass all the pleasures found between the materialities of page, screen, lens, keyboard, mic, yarn, Lego bricks, other bodies. The space for this kind of ludic labor was quite literally unpacked from the luggage of half a dozen artists, activists, and academics, transforming the inside of Lassonde House into a standing exhibit, a theater, a workshop, and an interactive piece of art. The house, which already exhibited the ghosts of its former lives through framed original blueprints and enlarged photographs of grim-faced Civil War officers in uniform on the front porch, underwent further transformations over the course of the conference by hosting an after-hours dance party that spilled onto the front lawn, as well as a performance that unfolded in its small side garden for an intimate audience actively engaged in its production and documentation.

In some senses, Lassonde House was an ideal location for the maker space. It is positioned directly across the street from the University Guest House, a hotel and conference center that allowed attendees to participate in conference activities without leaving the University of Utah's sprawling campus for anything besides food and entertainment. With its hardwood floors and staircase, porches, deep-set windows, and an antique door serving as boardroom



table, aesthetically it is much more interesting than traditional conference spaces. The “historic” quality of the house, however, precluded its occupants from calling attention to bigger structures of which the house, and the university itself, are a part.

For example, upon arriving in Utah we were told that one of our participants, Lilly Marsh, could not create a temporary knitted sculpture on the outside of the house as she had planned; some administrative offices are located in the upstairs of the building and the house came to stand in for the public face of the university. Her conceptual sculpture, which would have visually and texturally represented the connection between past and present with huge knitted “roots” emerging from the front of the house, essentially could not be vouched for as part of the university’s vision for itself, despite its ability to be easily removed from the property after the conference. The fact that the house bears the name of a millionaire alumnus and donor to the university plays no small role here. The university’s entrepreneurial future, its hopes for “innovation” and the creation of “opportunity,” is attached to this house in the middle of what was once a militarized frontier caught up in the machinations of nation-building. Aspects of the house’s past remain selectively preserved, displayed and contained on the walls, yet our installation had to be mindful of the hefty investment in the house’s renovations: its shiny floors, air conditioning, alarm systems, and automatic door locks. Meanwhile, the content of the work installed in the space interrogated the connections between infrastructure, technological innovation, and ecological landscapes. How, then, to reconcile inside and outside, micro and macro—how to do what the conference theme called for when the structures of the conference itself prevented it?

Having the maker space in an historic house highlighted how academic conferences can become insular events, their modes of social engagement contingent upon the availability and accessibility of particular kinds of spaces and structures. Those who had no interest in making or playing, or attending a performance or screening, could have gone the entire conference ostensibly without setting foot in Lassonde House, whereas those who happened to wander in could find themselves in the space for ten minutes or an hour or an afternoon. Others, a core group of six to eight volunteers who also had work on display, were attached to the maker space for greater periods of time in order to greet visitors, and also out of the practical necessity of making sure the expensive technology loaned us by our universities was not left unattended.

Thus, time as well as space affected the kinds of interactions it was possible to have during the conference, and the kinds of things it was possible to actually produce in the maker space itself. The packed concurrent scheduling meant that slower activities with longer durations, such as starting a knitting project, building a Lego sculpture, or putting together a zine, often could not easily overlap with the standard twenty-minute presentation or panel session of an hour and a half. Making a friendship bracelet out of rubber bands, printing a postcard, or folding a paper airplane, on the other hand, allowed casual users of

the space to drop in and have a conversation over activities that were not intensive in terms of attention or time. Neither of these forms of engagement is preferable to the other; they pose challenges, however, for fully integrating maker spaces into established conference formats. What should we reasonably expect conference attendees *to make* over the course of a three- or four-day event, besides professional contacts? More importantly, how can professional associations and the universities that host them support those cultural producers who facilitate the creation of spaces like the one at the 2014 conference, such that other forms of the intellectual labor of making and doing become possible?

A media ecologies approach to maker spaces and making spaces puts these tensions on display without attempting to resolve or fix them. As a method for aggregating or tactically assembling collections of media and their relationships, media ecologies draw attention to the socialities and materialities of media beyond static formulations of production, distribution, and consumption. As partial maps or snapshots of social scenes in progress, media ecologies allow us to notice what it is we are doing with different media, from trash to plastic to wire to video to sound to code, and to ask how such media came to be available to us as well as what we expect such media to do in our (mis)use of them. This kind of noticing, a lingering over the intentional if improvisatory assembly of media forms, is political in a world saturated by media that compete for our attention while simultaneously attempting to hide the technologies and material conditions that bring them into being.

The media ecology presented here, compiled in Storify and comprised of digital photography, tweets, and six-second looping video from the mobile app Vine, documents and remediates activities at the maker space from its setup and installation on Wednesday, May 28<sup>th</sup> to its disassembly on Saturday, May 31<sup>st</sup>. No media ecology is complete; this particular media ecology represents my perspective on the events as an organizer and participant incapable of being in more than one place at once, despite my best attempts. As such it can only begin to touch upon the many kinds of making happening in the space, including the making of social worlds real and imagined. Additionally, the affordances of Storify allow me to tell stories of media ecologies in a very specific way, using only the social media platforms with which it is compatible and organizing elements of the story into a linear, scrolling narrative. This might seem incompatible with the form of the maker space itself, where many things were happening at once and no one could tell *the whole story* of what was going on. Nevertheless, I'm holding out for different and multiplying media ecologies where new and old forms of making intermingle, where the social and the thingly mediate each other. Stories capacious enough for such ecologies have yet to be invented.

Storify below, or [View on Storify \(https://storify.com/MelissaRogers17/csa2014-makerspace-a-media-ecology\)](https://storify.com/MelissaRogers17/csa2014-makerspace-a-media-ecology)

by Melissa Rogers 3 years ago

# #CSA2014 Makerspace: A Media Ecology

The makerspace at the 2014 meeting of the Cultural Studies Association, "Ecologies: Relations of Culture, Matter, and Power," was a media ecology in progress, taking place in the historic Pierre Lassonde House on the University of Utah's campus from May 29-31st.

I arrived in Utah two days early to familiarize myself with Lassonde House, meet with artists, and organize the materials for the makerspace. Thankfully, the organizers of the CSA and the University of Utah made available cheap dorm housing for attendees of the conference that served as my home base.

Getting supplies ready for the #makerspace at #csa2014 tomorrow. Any crafty folks around??  
@The\_CSA pic.twitter.com/y3DTw1bY2a

 LESBROHÈME @MELISSAROGERS17  @The\_CSA · 3 YEARS AGO

Clearly these #legos are trying to escape so they can get to the #makerspace and get some action.  
#csa2014 pic.twitter.com/YfchJfyyJG

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

Ok I think we're ready to plmakerspacespdii #CSA2014A pic.twitter.com/QeKjMSSGeUSSGeU

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

After an exhausting day of travel, the participants in the Media Interventions working group came together as a team to set up the makerspace, install their work, and share a meal. Special thanks to Christina Nadler, who volunteered her support and labor for the space throughout the conference!

We have shiny lights! Thanks @ChrissyNadler and @spikenlilli #csa2014 #makerspace  
pic.twitter.com/kG2gsDWS1u

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

Come play! The #csa2014 #makerspace is all set up! pic.twitter.com/2hp8mUeHE4 v  
@MelissaRogers17 @The\_CSA

 JARAH @JARAHMOESCH  @MelissaRogers17 · 3 YEARS AGO

#bottlesNbones, @spikenlilli's piece for media interventions, providing the soundtrack to the  
#csa2014 #makerspace vine.co/v/Mddv69QwDj7

 @ · 3 YEARS AGO

Nicole Starosielski's "Signal Tracks." The Cloud is Below Your Feet. #csa2014  
#makerspacevine.co/v/Mdd6Z9UKAVJ

 @ · 3 YEARS AGO

Lilly Marsh's knitted wire sculptures. Come knit with Lilly in  
csa2014a2makerspacespic.twitter.com/MC040H9j1NH9j1N

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

Makers Space! in the Lassonde House #CSA2014 pic.twitter.com/mHje37sdsC

 CULTURAL STUDIES @THE\_CSA  @MelissaRogers17 · 3 YEARS AGO

Sunrise Yoga/Stretch #CSA2014 Where: Lassonde House Lawn When: Friday and Saturday Time: 7:15  
am - 8:15 am pic.twitter.com/Ooc6PBLAh6

 CULTURAL STUDIES @THE\_CSA  @MelissaRogers17 · 3 YEARS AGO

In case you need to come relax.... #csa2014 #makerspace pic.twitter.com/ID7Zo3wGXH

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

Maren Waldman setting up for her performance, "Postcards to Earth," Saturday at 1csa2014.  
makerspacepic.twitter.com/AGrVCLo87dAGrVCLo87d

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

Julian Gill-Peterson and Christina Nadler rocked the makerspace open mic with their performance of Deleuze's "Difference and Repetition." Their polyvocal rendition inspired laughter and some seriously playful discussion about the act of reading as well as the pleasures and difficulties of learning, unlearning, and relearning.

[Julian Gill-Peterson](#)  
@gpjulian

My career as a performance artist starts and ends tonight at 8PM, everyone. Come to the  
Maker's Space to gawk [atcsa2014a2csa14csa14](#)

 @spikenlilli · 3 YEARS AGO

8pm in Lassonde: @ChrissyNadler+I give an embodied performance of Deleuze's Difference and

Repetitcsa2014a2csa14cpic.twitter.com/45Ho2HlmmMHlmmM

 JULIAN GILL-PETERSON @GPJULIAN  @ChrissyNadler · 3 YEARS AGO

[jarah](#)

@jarahmoesch

Just saw an amazing embodied performance by @gpjulian & @ChrissyNadler of Deleuze's Difference & Repetition! Tour dates [csa2014a2CSA14CSA14](#)

 @MelissaRogers17 · 3 YEARS AGO

In addition to scheduled screenings of artists' work, such as "Topographies of Interference," audiovisual work was looping in Lassonde House during unscheduled activities. Watch "Topographies of Interference" in the Lateral "Ecologies" thread.

[Lesbrohème](#)

@MelissaRogers17


[@hellabrohemian](#) and Jocelyn Monahan's short film, "Topographies of Interference" [stcsa2014atmakerspace014The\\_CSA](#)space! @The\_CSA

 @The\_CSA · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17


Topographies of Interference shot 2014, in and around Council Bluffs, Iowa

 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Topographies of Interference, google's infrastructure is visible on landscape but name is not. Also aggressively greenwashing.

 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Q: voice-over, narrative, documentary? Letting aesthetics speak, the voice of energy.

 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Google is a ghost. [@hellabrohemian](#)


 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Farmers signing hundred year leases: what will happen to the buildings as data shrinks?


[@hellabrohemian](#)

 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17


The structures are hidden, even the address doesn't help. Fleeting presence on google ear[hellabrohemian](#)emian and Jocelyn Monahan

 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Public records digging and blueprints may be next step. Topographies of Interference [#csa2014](#) [#makerspace](#)

 3 YEARS AGO

Participants in the space were encouraged to experiment with unfamiliar tools, technologies, and media. While some of these efforts resulted in "finished" objects, like friendship bracelets, zines, or Nicole's loomed arm warmers (modeled by Jamie) below, the emphasis was less on making something finished and more on having fun in spite of the inevitable failures and frustrations of the creative process. Some of these creations were attached to a woven latticework created by Lilly Marsh on the Lassonde staircase in the center of the exhibit space, while others were worn throughout the conference.

[@kimklinger](#), first up on the loom! And not afraid to fail! [pic.twitter.com/66FxxbduIE](http://pic.twitter.com/66FxxbduIE)

 LESBROHÈME [@MELISSAROGERS17](#) · 3 YEARS AGO

Friendship is magic! [#csa2014](#) [#makerspace](#) [pic.twitter.com/EXOS7JVJAJ](http://pic.twitter.com/EXOS7JVJAJ)

 LESBROHÈME [@MELISSAROGERS17](#) · 3 YEARS AGO

A fitting of knitty bits! [@n\\_str](#)'s loomed creapic [pic.twitter.com/7H3EnbC2NcbC2Nc](http://pic.twitter.com/7H3EnbC2NcbC2Nc)

 LESBROHÈME [@MELISSAROGERS17](#) · 3 YEARS AGO

Werk! [#makerspace](#) [pic.twitter.com/DXLvoRb7fj](http://pic.twitter.com/DXLvoRb7fj)

 LESBROHÈME [@MELISSAROGERS17](#) · 3 YEARS AGO

Getting knitty with Lilly Marsh in the [#csa2014](#) [#makerspace](#)! [pic.twitter.com/KRZew21PI4](http://pic.twitter.com/KRZew21PI4)

 LESBROHÈME @MELISSAROGERS17  @The\_CSA · 3 YEARS AGO

If you want a postcard of your time at #csa2014, come and get one!  
[#makerspacevine.co/v/MddPx6H1nnn](https://makerspacevine.co/v/MddPx6H1nnn)

 @ · 3 YEARS AGO

some knitty #csa2014 #makerspace creations of mine.[vine.co/v/MdTh5XUr57i](https://vine.co/v/MdTh5XUr57i)

 @ · 3 YEARS AGO

Queer intimacies at the #csa14 #makerspace [pic.twitter.com/OISrPU8Epi](https://pic.twitter.com/OISrPU8Epi)


 JARAH @JARAHMOESCH  @ChrissyNadler · 3 YEARS AGO

The makerspace was organized by the participants in the Media Interventions working group of the CSA. Media Interventions highlights scholarly and activist approaches to alternative, citizens', community, and DIY media, inviting practitioner perspectives on prefigurative and interventionist media politics. As a working group, Media Interventions had two scheduled panels in the makerspace that remediated the work already on display for the duration of the conference. The first panel showcased the work of Katherine Behar, Melissa Rogers, Lynn Sullivan, and Jocelyn Monahan and Jeff Curran. Versions of this work is available in the "Ecologies" Lateral thread. Unfortunately, my documentation of this panel is somewhat lacking since I was presenting. Check out #csa2014 on twitter for more conversation surrounding this work.

[Jamie Skye Bianco](#)

@spikenlilli


Today at 2p - Media Interventions 1 Ecologies panel - makerSpace maker/artist/scholars present their work w/work in exhibition- in Lasonde!

 3 YEARS AGO

[Karen Gregory, PhD](#)

@claudiakincaid

Listening to [@MelissaRogers17](#) talk about her fantastic DIY workshops and pedagogy.  
[#CSA2014](#)

 3 YEARS AGO

[Karen Gregory, PhD](#)

@claudiakincaid

"Failure is on everybody's lips these days..." but perhaps we set up "spaces where failure isn't; [MelissaRogers17](#)'s world" [@MelissaRogers17](#)

 [@MelissaRogers17](#) · 3 YEARS AGO

It's hard to say in advance what kinds of creations will come out of a makerspace! The space offered a number of tools whose unpredictable applications ranged from the modification of conference nametags to the construction of googly-eyed paper airplanes to Lego spaceships to queer knitty bits. Below, the table of the boardroom, constructed from the historic Civil War-era door of Lassonde House, became a surface for playing, hacking, doodling, stamping, building, crafting, and making friends. Our makerspace was fairly low-tech and mostly analog, moving the conversation about makerspaces away from an emphasis on 3D printing/scanning, robotics and physical computing, and code. How are "old" technologies, like knitting and stamping, still practically and theoretical useful for all kinds of making?

Every conf should have a #makerspace where one can erase their name. #csa2014 @MelissaRogers17  
pic.twitter.com/SMLQkwZEiw pic.twitter.com/GMh51nJ1Nf

 WILKIE @WILKIEII  @MelissaRogers17 · 3 YEARS AGO

Grumpy Marxist plane. #CSA2014 pic.twitter.com/j8qzfagPSL

 PETER CHRISTIANSEN @THETURNIPMASTER  @The\_CSA · 3 YEARS AGO

makerspace makerspace makerspace makerspace makerspace #csa2014vine.co/v/Md0jOAMJ0XQ

 @ · 3 YEARS AGO

@ChrissyNadler's wire wocsa2014a2makerspacespic.twitter.com/UoFrOaZKt2aZKt2

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

I love my #csa2014 #makerspace friendship bracelet from @jarahmoesch  
pic.twitter.com/UYuDbj3cMH

 CHRISTINA NADLER @CHRISSYNADLER · 3 YEARS AGO

Lilly knitted this with wire in a couple hours at the #makerspace! Attached to the Lassonde staircase.  
#csa2014 pic.twitter.com/2imqUHAPZz

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

james LL  
@w0lflower

the maker space will not be gamified #CSA2014

 @spikenlilli · 3 YEARS AGO

In addition to the Media Interventions panels, several other sessions were scheduled in the makerspace based on the




conference's general call for papers. Anthony Blacksher's "Sociopoetix: Converging the Art, Archive, Performance, and Pedagogy of Spoken Word Poetry" is below.

[Jamie Skye Bianco](#)

@spikenlilli

Anthony Blacksher - 'sociopoetix' - spoken \_wordmakerSpacemakerSpace at  
[nowsoCSA14noCSA20144](#) #CSA2014

 3 YEARS AGO

Don't mProfAntBlackBlack in the Maker Space right nCSA2014A

 JODI D @JODI\_LYN · 3 YEARS AGO

[james LL](#)

@w0lfwood


racism is a gulf oil spill cleaned up with small pox blankets #CSA2014 #sociopoetix

 @ChrissyNadler · 3 YEARS AGO

[james LL](#)

@w0lfwood

inspire the public to critique their own cultures. #maker #remix #CSA2014

 @ChrissyNadler · 3 YEARS AGO

Of course, improvisation abounds in makerspaces. Rob Gehl put together a visually stunning pitch for efficiently transforming higher education. But the audience had to sign a nondisclosure agreement promising not to let the cat out of the bag on social media so...guess you had to be there.

@The\_CSA you're missrobertwgehlwgehl's brilliant pitch for tranhighered  
[pic.twitter.com/JbdzkAI0kqJbdzkAI0kq](#)

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

@robertwgehl explaining #researchflow, the latest in higher educational disruption technology.  
#csa2014 #makerspace [pic.twitter.com/w8YYSh6MWc](#)

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

How many cultural theorists does it take to implement proper mood lighting? How many DJs does it take to get academics dancing? How many bottles of wine does it take to get tenured professors to socialize with graduate students? Every conference needs a dance party. (*The answers: 8-12; only 1, with some help from All the Single Ladies; can't remember but it's a lot, and it's going to be awkward.*)

@robertwgehl @spikenlilli and @jarahmoesch cordially invite you to a dance party in the #makerspace @The\_CSAvine.co/v/Md9DIgJTpiZ

 @ · 3 YEARS AGO

make dance!vine.co/v/MdVW3OtJxhP

 @ · 3 YEARS AGO

you know what it isvine.co/v/MdV7Ei0dPlz

 @ · 3 YEARS AGO

How many cultural studies scholars does it take to hang a curtain from a light bulb? #csa2014  
pic.twitter.com/Dj24XB1CFc

 CHRISTINA NADLER @CHRISSYNADLER  @MelissaRogers17 · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

@ChrissyNadler @gpjulian I think of the seminar as a dance floor.

 @ChrissyNadler · 3 YEARS AGO

The final day at the makerspace included the second Media Interventions panel (featuring the work of Jarah Moesch, Nicole Starosielski, Stephanie Boluk, and Jamie "Skye" Bianco), Maren Waldman's performance "Postcards to Earth," Andy Rice's presentation of the documentary-in-progress "Spirits of Rebellion," and Lilly Marsh's praxis session "Ecologies of Creativity: Historical Shifts in Hand Knitting towards Mass Artisanry Cultural Production."

[Lesbrohème](#)

@MelissaRogers17

Packed schedule today at #csa2014 #makerspace: Media Interventions, Postcards to Earth, Spirits of Rebellion, knitting with Lilly. @The\_CSA

 @The\_CSA · 3 YEARS AGO

Getting ready to hear @chouxsalad, @spikenlilli, Nicole Starosielski, and Jarah Moesh at #CSA2014  
pic.twitter.com/1sS6MGfYkL

 CASEY BOYLE @CASEYBOYLE  @spikenlilli · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Starting off with @jarahmoesch's feminist collaborative project [LUcsa2014a2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@jarahmoesch](#), changing definitions of "environment" to account for relationships btw all people and geospatial dif[csa2014s](#) #[csa2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@jarahmoesch](#), need hyperlocal data to prove environmental racism and pollution is real #[csa2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@n\\_str](#) up next, Signal Tracks #[csa2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@n\\_str](#) citing Susan Leigh Star on backgrounds, love her work! #[csa2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@n\\_str](#) what might it mean to track transmission across infrastructure rather than focusing only on discrete sites of connection? #[csa2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@n\\_str](#) getting to the network's edges in rural locat[icsa2014a2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@n\\_str](#) tracing connections between transmission, militarism, tourism, and location #[csa2014](#)



@ChrissyNadler · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

@n\_str cable locations are sites of conflict in the #anthropocene #csa2014



@ChrissyNadler · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

@n\_str what tracks do our signals leave? #csa2014



@ChrissyNadler · 3 YEARS AGO

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@MelissaRogers17

@chouxsalad art prices increase when income inequality increases: dealing with the .01%, not even the 1%!! Whoa! #CSA2014



@ChrissyNadler · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

@chouxsalad production of fiction as literary genre and production of capital go hand in hand in Speculation: play as productive #CSA2014



@ChrissyNadler · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

@chouxsalad game as autopoietic xenocapital itself, absorbing all neuropower and attention #CSA2014



@ChrissyNadler · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

@chouxsalad not direct line between speculative gaming and activism but still acknowledgement of virtual power #CSA2014



@ChrissyNadler · 3 YEARS AGO

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@MelissaRogers17

@chouxsalad, class on Money as Medium: what does it mean to take this class at Pratt? #CSA2014



@ChrissyNadler · 3 YEARS AGO

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@MelissaRogers17

[@chouxsalad](#) Script, local economy inspired by cryptocurrency like bitcoin [#CSA2014](#)



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[Lesbrohème](#)

@MelissaRogers17

[@chouxsalad](#) rise of digital altcoin resembles adoption of paper money in the US, living in digital wild west, new currency everyday [#CSA2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@chouxsalad](#) Script, form of currency invented by Pratt students, can be exchanged but also form of artistic production [#CSA2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@chouxsalad](#) students had to negotiate price when they were used to price being determined by inscrutable forces [#CSA2014](#)



@ChrissyNadler · 3 YEARS AGO

[Casey Boyle](#)

@caseyboyle

And [@spikenlilli](#) concludes the panel with [&qbottlesNbonesbonesaltNseatNsetrashNtoxicityicity"](#) about places that cannot be rem [CSA2014](#). [#CSA2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) water as medium and mediator [#CSA2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) polyvocal performative praxis [#CSA2014](#)



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) #saltnsea stench in LA, uncertain and decomposing ecologies #CSA2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) unprecedented fish and bird death, release of stinky gases #CSA2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) loving "ethico-aesthetiCSA2014; #CSA2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) "nostalgia of course is a feature of futurisCSA2014; #CSA2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) oxygen is queer, queering #CSA2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) water = 7, life = 13 #CSA2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) mixologies and mixographies of ontology #csa2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Never eating tilapia again after [@spikenlilli](#)'s performacsa2014a2014



@ChrissyNadler · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) accumulation, food chains, transmission of toxicities [#csa2014](#)



[@spikenlilli](#) · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) "welcome to the anthropocene, just another day in this postnatural... paradiscsa2014; [#csa2014](#)



[@spikenlilli](#) · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@ChrissyNadler](#), how do we care or not care about tilapia? Are they victims or just no longer appetizing? [#csa2014](#)



[@ChrissyNadler](#) · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) to increase water, save the tilapia and the water fowl, we'd have to remove ppl. Bell peppers are coming from [hcsa2014a2014](#)



[@ChrissyNadler](#) · 3 YEARS AGO

[Christina Nadler](#)

@ChrissyNadler

"I work in sites where there is no winnispikenlillipiCSA2014i [#CSA2014](#)



[@spikenlilli](#) · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

[@spikenlilli](#) we can't just be invested in cute things with [ecsa2014a2014](#)



[@spikenlilli](#) · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Maren's performance of Postcards to the Earth moving outside in Lassonde's beautiful side garden! Join us on [thThe\\_CSA!](#) [@the\\_csa](#)



[@The\\_CSA](#) · 3 YEARS AGO

Maren's performance at csa2014a2The\_CSAepic.twitter.com/pWGFPTa3D9Ta3D9

 LESBROHÈME @MELISSAROGERS17  @The\_CSA · 3 YEARS AGO

Collaborative performance happening #now, Postcards to the Earth pic.twitter.com/NAzHOMgSKn

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Andy Rice's screening and discussion of the documentary in progress, Spirits of Rebellion starting soon in [makerspacespaThe\\_CSAe\\_csa](#)

 @The\_CSA · 3 YEARS AGO

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@MelissaRogers17

Design process as continual problem solving. [#knitting](#) [#csa2014](#) [#makeitwork](#) [#diy](#)

 @ChrissyNadler · 3 YEARS AGO


Lilly Marsh, the doula birthing doll and Thwack, knitted sex toy! [#csa2014](#) pic.twitter.com/uYASv4bGtq

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Great convo between Lilly Marsh and [@wolfwood](#) on computational knitting: the analogy of binary is too simplistic. [#csa2014](#)

 3 YEARS AGO

Lilly's stash, tools, and sculptural wire wocsa2014a2makerspacespic.twitter.com/CSrgs8wzEt8wzEt

 LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

[Lesbrohème](#)

@MelissaRogers17

Lilly Marsh, what happens when you "unhook" gender and knitting? Moving craft into a queue [csa2014](#). [#csa2014](#)

 @spikenlilli · 3 YEARS AGO

The makerspace was, and is, an experiment in *getting things done* in spite of constraints, *making stuff happen* within institutions and on their fringes, and *working it out*, whatever "it" is at a particular moment in time. Such iterative



collaborations are sometimes easy, sometimes full of friction, but they are the material of our work and they take place within natural cultural ecologies.

Lesbrohème

@MelissaRogers17

Thanks SO SO much to everyone who helped make the #makerspace happen: @guattari2600 @hellabrohemian @ChrissyNadler @jarahmoesch ++ #csa2014



@spikenlilli · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

++ and @chouxsalad @n\_str @spikenlilli @wilkiei @wolfwood @gpjulian



@spikenlilli · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

++ and of course @robertwgehl and the great folks at @The\_CSA and U of U, esp the UGH conference team and Lassonde house



@spikenlilli · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

++ and everyone who came to play make do art dance laugh lego and everyone who contributed who's not on twitter!!



3 YEARS AGO

Lesbrohème

@MelissaRogers17

++ and the mountains and the desert and the salt.



3 YEARS AGO

The last act of making in the space was the repair of the old duffel that transported many of the makerspace materials. The bag eventually arrived home.

The #csa2014 #makerspace can even fix your luggage. Thanks @n\_str! :D

pic.twitter.com/POABB0y62N



LESBROHÈME @MELISSAROGERS17 · 3 YEARS AGO

Lesbrohème

@MelissaRogers17

Whelp. The bag containing the #makerspace didn't get on my denver flight.